

# THE MUSICAL TIMES

AND

## Singing Class Circular,

Published on the 1st of every Month.

No. 35.—Vol. 2.

APRIL 1, 1847.

{ Price 1½d.  
Stamped, 2½d.

The MUSICAL TIMES is to be obtained by order, of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, postage free, 2s. 6d.

### MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

No. 1—In these delightful pleasant groves	-	-	-	Purcell
2—Hear my prayer, O Lord	-	-	-	Winter
3—Soon as I careless stray'd	-	-	-	Festa
Hail! all hail! thou merry month of May	-	-	-	Weber
4—Thou art gone to the grave	-	-	-	Beethoven
Hear what God the Lord	-	-	-	V. Novello
5—Hail! smiling morn	-	-	-	Spofforth
6—Let all men praise the Lord	-	-	-	Mendelssohn
Forgive, blest shade	-	-	-	Dr. Calcott
7—Four rounds, for three voices	-	-	-	
8—Call to remembrance	-	-	-	Farrant
9—Pleasures of Innocence	-	-	-	From the German
Amidst the myrtles	-	-	-	Battishill
10—Teach me, O Lord	-	-	-	Rogers
11—Here in cool grot	-	-	-	Lord Mornington
12—My God, look upon me	-	-	-	John Reynolds
13—Oh, Nanny, wilt thou gang with me?	-	-	-	Carter & Harrison
14—When winds breathe soft	-	-	-	Webbe
15—Soldiers, brave and gallant be	-	-	-	Gastoldi
17—All people that on earth	-	-	-	Tallis
18—Sweet honey-sucking bees (1st Part)	-	-	-	Wilbye
19—Vital Spark	-	-	-	Novello
20—Sweet honey-sucking bees (2nd part)	-	-	-	Wilbye
21—Now pray we for our Country	-	-	-	Eliza Flower
22—Now the bright morning star	-	-	-	Greville
23—Thine, O Lord, is the greatness	-	-	-	Kent
24—Just like Love	-	-	-	Davy & Novello
25—In Judah God is known	-	-	-	Mendelssohn
26—Maidens fair of Padua's City	-	-	-	Gastoldi
27—And he shall purify	-	-	-	Handel
28—To Woden's Hall	-	-	-	Purcell
29—Lord for thy tender mercies' sake	-	-	-	Farrant
30—Rule Britannia	-	-	-	Novello
31—God save the Queen	-	-	-	Novello
32—Hear my prayer, O God	-	-	-	Kent
33—Flora gave me fairest flowers	-	-	-	Wilbye
35—Grant O Lord	-	-	-	Mozart

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

Subscribers receiving coloured envelopes will remember that their subscriptions are again due.

### LIFE OF PURCELL,

Continued from Page 74.

In reviewing these early struggles of the lyric drama to her present position, in which the composer is supreme, directing the poet, arranging the situations, or amending the

versification, it is interesting to observe what Purcell accomplished by the force of accent and expression. Dramatic exhibitions in his day abounded in supernatural machinery, and perhaps no composer ever wrote so much and so successfully for spirits, fairies, witches, &c., with an orchestra of such slender resources depending wholly on a combination of trumpets, oboes, and violins. The "sounds and sweet airs" of fairy-land were native to him, and we cannot recall the music of *The Tempest*, the incantation scene of *The Indian Queen*, or the invocation of the Cold Genius in *King Arthur*, without doing homage to the poet-composer, who has wrought out such effective scenes by purely vocal melodious effects. Accompanying his rare gifts, we find in Purcell a very low estimate of himself, with a great indifference to the fate of his productions; for which posterity have fortunately cared more than did their author.

On the arrival in England of Mary D'Este of Modena, consort of James II., a band of Italian musicians were established at court, with whom Purcell became familiar, often joining in their performances, &c. The magnificent coronation anthem, "My heart is inditing," produced at this time, may have partly owed its display of the greatest powers of the composer to the presence of Italian musicians, versed in all the excellent traditions of their country. And certainly we may in vain look in Stradella or Colonna for anything more various and profound. The admirable conduct of the eight vocal parts in the opening chorus, and the neat structure and elegant modulations of the verse, "Hearken, O daughter, and consider," are triumphant specimens of early English art. Compared with Handel in the boldness and modern character of his effects, Purcell has greatly the advantage. The elegant harmonies of Mozart, and the surprising transitions of Beethoven, are equally found in Purcell; but these discoveries went out with their author, and what promised so well for the advance and perfection of the modern style, awaited another century of patient and gradual improvement, and eventually came out in a system fully formed and fashioned, and with its last

touches received from the hands of the great German masters of instrumental composition.

Of the private life of Purcell, his manners and habits, tradition supplies but a scanty narrative; but to the information thus preserved, somewhat additional may be gathered from the character and variety of his productions. That the circle of his discerning enthusiastic admirers was extending itself greatly during his short life is evident; and the attachment evinced towards him by his contemporaries was such as the most social and friendly character can alone inspire. The antiquarian will now in vain seek his house in St. Anne's-lane, Westminster (between Peter-street and the east end of Orchard-street), or the tavern of Owen Swann, which used to resound with his catches, as did also a house in Wych-street, behind the new church in the Strand, long called the "Purcell's Head," with his effigies by way of sign—a half length, in green night-gown and full-bottomed wig. Of the tavern-life of the Restoration, and its feats of conviviality, we know more than enough; and if Purcell's catches serve as a criterion of the extravagance of the merriment prevailing, we may have a glimpse of the musician in such unbending hours as are no longer indulged in cultivated society. The drinking habits of the day shortened the career of much genius, and in an indirect manner that of Purcell, though, from the constant activity of his pen, and his unclouded genius to the last, a freedom from habitual intemperance must ever be inferred.

His secular songs and duets, his lessons for the harpsichord, his pupils for the theatre and in private families, indicate the nature of his daily extra-official avocations. That his profession afforded him merely the supplies necessary to meet current expenses will not occasion surprise, when we consider the irregular patronage of music, the real ornaments of which the age had not learned to distinguish, much less to reward. One of his regular engagements was at the house of the Lord Keeper North, the author of whose life, speaking of his lordship's skill in the science, and the delight he took in the practice of music, says that "at his house in Queen-street, his lordship had a concert, of which Mr. Purcell had the direction; and at that time of day concerts were so rare, that it required the assistance of no less than a master to keep four or five performers together." It is a singular fact that scores were unknown at this time as an aid to part-singing; and it raises a natural curiosity concerning the effect of Purcell's more involved and elaborate vocal compositions, to know to what degree the art of mechanical reading, and of the certain intonation of intervals from separate parts, had advanced.

*To be continued.*

HANDEL'S MESSIAH, Nos. 1 to 8; HAYDN'S CREATION, Nos. 1 to 5. Arranged by V. NOVELLO.—London: J. Alfred Novello.

It is interesting to trace, in the wide diffusion of the products of thought and fancy, the operation of the same economic law which guarantees the supply of our physical necessities; and also to note the compensatory power which inheres in that law as in every other ordinance of nature, for any evils that may be incident to its action. If the pursuit of material wealth on the one hand, and the struggle for the means of life on the other, should occupy men's minds exclusively, their whole nature would be deteriorated. But the soul has its own needs, and can command for their supply the same machinery which multiplies our chattels and comforts. Demand, production, gain, competition, cheapness, are the successive stages of the process of multiplying participants in all good things, from fustians up to the fine arts. So that the stimulative influence of high thinking and high art on the popular mind, is not left to accident or individual zeal, but is the certain effect of natural law, provided always that it be not thwarted by the meddling statutes of men.

In literature the experiment of cheapness has been tried, and its success has seemed to demand its further trial in relation to matters of art. Music, being the art which has the most ready command over popular sympathies, and being the most widely cultivated amongst the class who must be the constituents and customers of the cheap publisher, was the *safest*, and therefore the *first* field for speculation. Accordingly Mr. Novello, to whom and to whose family the musical public of this country have long been much indebted, has led the advance with the two great works mentioned at the head of this notice. The claim they make to be regarded as "the cheapest musical publications ever offered to the public," may readily be conceded; indeed, instead of a gradual approach to the minimum of money price combined with excellence of material and arrangement, both these advantages seem to be attained by a single stroke of enterprise.

Of the *Messiah* and *Creation* we may say that no two more appropriate works for heading the music-extension movement (which is the practical meaning of cheapness) could have been selected. Besides being the greatest efforts of their respective composers, there is almost an affectionate familiarity with their strains amongst a large proportion of the middle and lower classes of England. In the large towns, the complete oratorios, and in the hamlets, the practicable portions of them, are rehearsed, and rehearsed with zealous iteration. Where is the country choir with so poor a spirit as to deem "the heavens are telling," or the grand "Hallelujah," beyond their powers?

For the rest, Mr. Novello's editorial functions have been fulfilled with care and judgment. His large experience in compressing instrumental parts into manual compass for the organ, has secured a full and well arranged accompaniment. In the *Creation*, especially, we have admired the manner in which the *legato* effects of the wind instruments are preserved amongst rapid string movements. From the typography and general style of putting forth these works, it is evident that publisher and editor well know that cheapness consists as much in value as in price.

HAYDN'S SEASONS—SPRING; BEETHOVEN'S MASS IN C. Arranged by V. Novello.—London: J. Alfred Novello.

These works form two volumes of a series entitled "Cheap Musical Classics," being another of Mr. Novello's efforts in the same direction as those noticed above. They are reasonable and welcome reprints, in the convenient oblong form, and at prices in marvellous contrast with those usually required for the same amount of engraved notation. Mr. Novello's accompaniment is, as usual, full and compact.

*Abridged from the Manchester Examiner.*—March 6th, 1847.

Full Anthem.

# Grant O Lord.

Arranged from Mozart,  
by G. HOLDEN.

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

K. 42

ANDANTE. From the Collect for the Fifth Sunday after Trinity.

CANTO. Grant O Lord, we be-seech thee, that the

ALTO. Grant O Lord, O Lord, we be-seech thee, that the

TENOR, (8ve. lower). Grant O Lord, - - we be-seech thee, that the

BASS. Grant O Lord, O Lord, we be-seech thee, that the

ACCOMP. ANDANTE  
8ves.

course, the course of this world may be so peac-a-bly, so peac-a-bly ordered,

course, the course of this world may be so peac-a-bly, so peac-a-bly ordered

course, the course of this world may be so peac-a-bly, so peac-a-bly ordered

course, the course of this world may be so peac-a-bly, so peac-a-bly ordered

course, the course of this world

that thy church may joy-ful-ly

by thy go-vernance, by thy governance, that thy church may joy-ful-ly

by thy go-vernance, by thy governance, that thy church may joy-ful-ly

by thy go-vernance, by thy governance, that thy church may joy-ful-ly

# GRANT O LORD.

serve thee, that thy church may joy - ful - ly serve thee,

serve thee, that thy church may joy - ful - ly serve thee,

serve thee, that thy church may joy - ful - ly serve thee,

serve thee, that thy church may joy - ful - ly serve thee,

in all god - ly qui - et - ness, in all god - ly

in all god - ly qui - et - ness, in all god - ly

in all god - ly qui - et - ness, in all god - ly

in all god - ly qui - et - ness, in all god - ly

qui - et - ness. Grant O Lord, we be - seech thee,

qui - et - ness. Grant O Lord, O Lord, we be - seech thee,

qui - et - ness. Grant O Lord, O Lord, we be - seech thee,

qui - et - ness. Grant O Lord, O Lord, we be - seech thee,



# GRANT O LORD.

that the course, the course of this world,  
 that the course, the course of this world may be so peace-a-bly, so peace-a-bly  
 that the course, the course of this world may be so peace-a-bly, so peace-a-bly  
 that the course, the course of this world may be so peace-a-bly, so peace-a-bly

by thy governance, by thy governance, that thy church may  
 ordered by thy governance, by thy governance, that thy church may  
 ordered by thy governance, by thy governance, that thy church may  
 ordered, that thy church may

joy-ful-ly serve thee, Joy-ful-ly, Joy-ful-ly, that thy church may joy-ful-ly  
 joy-ful-ly serve thee, Joy-ful-ly, Joy-ful-ly, that thy church may joy-ful-ly  
 joy-ful-ly serve thee, that thy church may joy-ful-ly  
 joy-ful-ly serve thee, that thy church may joy-ful-ly

# GRANT O LORD.

serve thee, that thy church may joy-ful-ly

serve thee, that thy church may joy-ful-ly

serve thee, Joy-ful-ly, Joy-ful-ly, that thy church may joy-ful-ly

serve thee, Joy-ful-ly, Joy-ful-ly, that thy church may Joy-ful-ly

serve thee through Je - sus Christ our Lord, through Je - sus Christ our Lord,

serve thee through Je - sus Christ our Lord, through Je - sus Christ our Lord,

serve thee through Je - sus Christ our Lord, through Je - sus Christ our Lord,

serve thee through Je - sus Christ our Lord, through Je - sus Christ our Lord,

8ves. 8ves.

*dim.* A - - men, *pp* A - men.

*dim.* A - - men, *pp* A - men.

*dim.* A - - men, *pp* A - men.

*dim.* A - - men, *pp* A - men.

*dim.* A - - men, *pp* A - men.

### Brief Chronicle of the last Month.

**HANDEL'S "MESSIAH" AT OXFORD.**—The amateur musical performances, which took place on the 9th and 10th of March, in the Town Hall, cannot have failed to justify the most sanguine anticipations of all parties interested in the arrangements. The Oratorio judiciously selected was Handel's *Messiah*, which was particularly appropriate to the present season, and to the charitable purpose of the second night's performance, having been first produced by the composer in Ireland, for the furtherance of benevolent designs in that country. We heartily congratulate the Members of the University on the great success which has attended their efforts in the study and practice of the highest order of music, the present being the third of a series of Oratorios which they have performed in a similar manner. The total number of performers were 150, and all residents in Oxford.—*From a Correspondent.*

**THE SACRED HARMONIC SOCIETY at Exeter Hall** had a very successful performance of Anthems and Services, with Organ and Voices, on the 10th of March, from the Works of Gibbons, Purcell, Blow, Wise, Boyce, &c., &c.; and no doubt that this school of music will become more general in Choral Societies, since the publication of the separate vocal parts and the vocal score, with accompaniment for the organ or pianoforte by V. Novello, will place them within the reach of many who could not read from the old scores.

**THE HISTORICAL CONCERTS** in aid of the Hullah Testimonial Fund—The next Concert is fixed for April 19.

**OLDHAM BOROUGH CHORAL SOCIETY.**—At their meeting on the 3rd of March, a vote of thanks was given to the Proprietor of the *Musical Times* for publishing the Madrigal, "Flora gave me," at the request of the members.

**MR. PELZER**, whose lectures on Class Singing have been so well received in various towns in Hampshire, in Exeter and Plymouth, &c., and also in Dublin and other parts of Ireland during the last few years, is returned to London, with the view of organizing Classes in the Metropolis.

**BIRMINGHAM TOWN HALL.**—A correspondent has called our attention to the movement now making in Birmingham, to have performances of Anthems, Services, and other Classical Works, to alternate with the Monday evening performances.

**MILITARY MUSIC.**—• • • And then the loud melody of martial music comes ringing through the air, a spirit-moving strain! A march, a triumphal march, in all its cadences, all its burst of rich harmony; talking of glory, of pomp—and lying while it talks! Why not interpret martial music aright? It might be done. An ear morally tuned might hear, amid the breath of its melody, mournful wailing, shrieks, such as surgeons shrink from, when the scalp is deep in the flesh—the lamentations of despairing men and women muttered lowly—a roaring as of burning houses—and anon, when the strain ceases, a silence, like the silence of deserted hearths. So do we interpret martial music. It is said we must have red coats, and muskets, and sabres; but seeing that the duty of their bearers squares neither with our innate good sense, nor our notions of what ought to be,—we are fain to gild the matter over—to try to conceal from ourselves the butchering nature of the business we are forced sometimes to undertake; and so spring up Military spectacle—Military finery—Military music!—The "Finery of War," from *Shilling Mag.*

**MR. JACKSON'S ORATORIO**, "The deliverance of Israel," will be performed at Leeds, on the Evening of Whit-Tuesday, the profits to be given to the Leeds Dispensary. The Leeds New Choral Society, several members of the York and Huddersfield Choral Societies, besides many other professional and amateur musicians, have offered their services in the performance of the Oratorio.

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PART II.—13, Blowing Bubbles—14, Super Flumina Babylonis—15, Prayer—16, Shepherd Boy—17, The Sea—18, Contentment—19, Fraternity—20, Night Song—21, Consolation—22, Hymn—23, The World we have not seen—24, Psalm XV.

PART III.—25, The Mountaineer—26, Man—27, The Linnet—28, Pull all together—29, The Orphan's Prayer—30, Peace, Hope, and Rest—31, Psalm XIX—32, Heaven—33, Come, Soul of Song—34, Sea Song—35, Barcarole—36, The Farewell.

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20.	The earth is the Lord's	-	- T. & chorus 2 6
21.	The heavens declare the glory of God	-	- A. T. B. & chorus 3 6
22.	O Lord I will praise thee	-	- S. S. A. T. B. 4 6
	Cry aloud and shout	-	- Chorus from do. 1 6
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28.	O give thanks unto the Lord	-	- Full 4 voices 3 6
29.	Thou O God art praised in Sion	-	- A. B. & chorus 3 0
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